

ArL
80 S. 135.

Licensed, May 10. 1676.

Roger L'Estrange.

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THE
Art of Painting.

Wherein is included

The whole ART of *Vulgar*
Painting, according to the best
and most approved Rules for preparing,
an laying on of Oyl Colours.

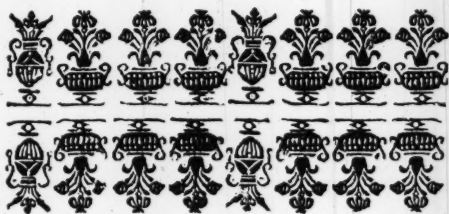
The whole TREATISE being so
Full, Compleat, and so Exactly fitted to
the meanest Capacity, that all Persons
whatsoever may by the Directions con-
tained therein be sufficiently able to Paint
in Oyl Colours not only **Sun-Dials**, but
also all manner of **TIMBER WORK**,
whether Posts, Pales, Pallisadoes, Gates,
Doors, Windows, Wainscoting, Border
Boards for Gardens, or what ever else
requires either Use, Beauty, or Preservation from
the Violence or Injury of Weather.

Composed by *John Smith*, Philomath.

L O N D O N,

Printed for *Samuel Crouch*, at the Corner
Shop of *Pope's Head* Alley, on the right
hand next *Cornhill*, 1676.

8



TO
The Reader.

I*t is well known to all persons, that understand the Mathematicks, that Dialling (one excellent part thereof) hath with much Care and Industry been improved of late years, and abundance of Treatises have been written thereof, wherein several wayes*

To the Reader.

have been delivered, for delineating the Hour Lines on Dial Playns, some more speedy, as the Instrumental way; some for more exactness, as the Arithmetical, and the Geometrical way good in it self, and in some cases serving, where the other two cannot conveniently be made use of.

Dialling being thus plainly and familiarly communicated to the world, it's easie for an Industrious and Ingenious spirit to attain the knowledge of it, so far as to be able to draw his draught; but then wanting the knowledg of Painting it on the Playn, he is faine to sit down and satisfie himself with having taken much pains, to attain that, which in the end will not profit him, by reason that he hath learnt but half his Art. Just like a Surveyor, that can hardly draw the draught, and give the proportions, or dimensions for the building of an house, but cannot rear the Fabrick thereof,

To the Reader.

of, without the help of Carpenters and Masons; So here, our Dialist can only draw the draught, but must be beholding to the Painter to finish his Dial.

The Consideration of which hath made me adventure in the ensuing Work, to lay down such Rules for preparing, mixing, and laying on of Oyl- Colours, as that the meanest Capacity may thereby attain to the knowledg of Vulgar Painting, and may render our Ingenious Artist a Compleat Diallist; n t able onely to draw his Draught, but also to finish his work, and make it fit for use; which I have observed, not one in twenty, that are otherwise knowing in this Art, can do.

I am not ignorant of the lightness and vanity of the Times wherein we live, and therefore expect to be censured by a sort of people so vain, that they are apt to Condemn all, before
A 4 *they*

To the Reader.

they Understand any; Yet let the Ingenious know, That the Rules herein delivered, are the same, which I my self have alwayes practiced, and that with as good Applause as any Professor in this kind whatsoever; and I doubt not, but he that industriously practiseth what he finds here delivered, will soon become my Champion to defend my Rules, which he finds so true, against all opposers whatsoever.

The truth is, the meanness of my style may perhaps not a little detract from the Reader's pleasure; for which I hope the subject will plead my excuse, which requires to be delivered, rather in demonstrative, than Elegant Expressions; and 'tis the Profit of my Reader that I more aym at than his Pleasure: however, if he chance to fail of his expectation in both, through Sloth or Ignorance, yet he cannot accuse me for being prodigal of his time,
the

To the Reader.

*the Discourse being so brief, which I
desire may be as kindly accepted, as
freely imparted.*

Farewel,

A Table

To the Honble

I desire to be
in the same way
as the other



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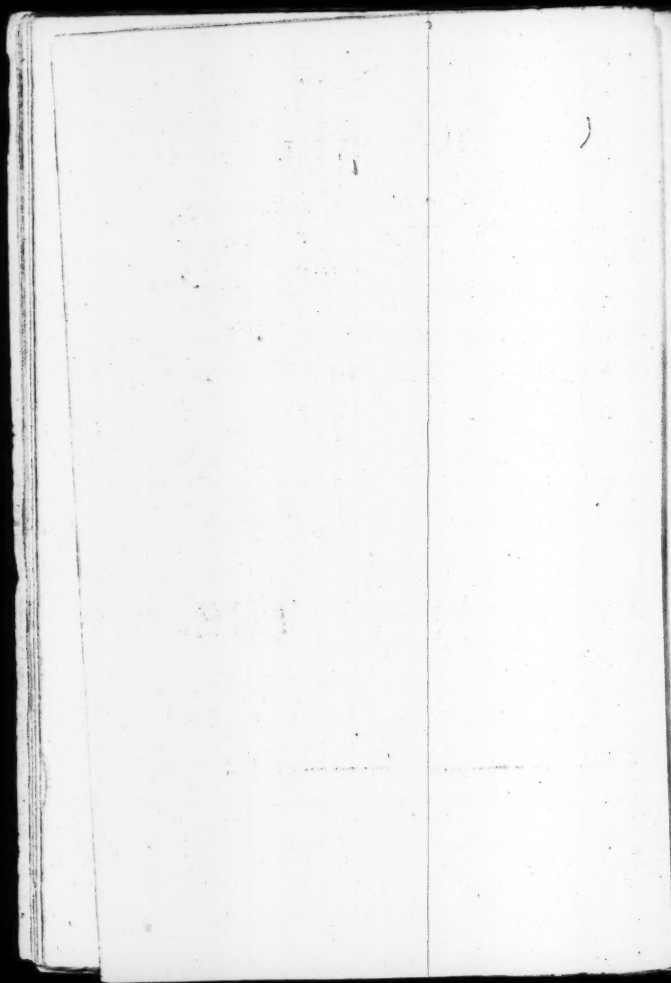
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THE





THE
Art of Painting
SUN-DIALS.

[CHAP. I.]

*The Description and Use of the several
Tools used in and about the Art of
Painting.*

2. **A** Grinding stone and *Mulier*;
the stone it self ought to
be of a *Porphyrie*, which
is the best ; but for want thereof,
B any

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any stone will serve, whose hardness will not suffer a Knife to wear it away, and withal sound and free from small pores: for if your stone be full of small holes, as some are, the colour that you first grind thereon cannot be so cleansed off, but there will remain some of it in those small holes, which will stain and spoyle the next different colour that is ground after it. This Grinding-stone ought to be a foot and a half square, and so thick as may make its weight sufficient to keep it firm from moving when you are grinding on it.

When at any time you have done using of your Stone, you must be sure to cleanse it well from all the colour that shall remain, by scowring it with a Cloath and fine dry ashes or other dust; for if you set up your Stone foul with colour, it will put you to great trouble when it is dry to make it clean when you come next to use it.

The

The *Mulier* must be a pebble stone of the fashion of an Egg, with one end broken off flat, three inches Diameter is sufficient on the flat end, and five inches in height is convenient, that you may with more ease command it in the time of grinding.

2. You must have a piece of Lanthorn horn about three inches square, this piece of horn is used to keep the colour together in the grinding, and to take the colour of the stone when it's ground sufficient.

3. You must have Galley-pots, Pans or Pipkins to put your colours in when you have ground them; and these Pots or Pans ought to be proportionable to the colour you grind: for if it be but little, and your Vessel great, your colour will be lost and spent in daubing about the sides of it; therefore for a little quantity
B 2 of

of colour, have a small Vessel; and for a larger quantity, a larger Vessel: however, let the largest hold not above two quarts, lest it prove too cumbersome and troublesome to you.

4. You must have Brushes and Pencils of all sorts, some for priming and laying on of colours; others for drawing Lines, Figures, Letters, and the like; Brushes are made with bristles, and are of several sizes, as from two inches and an half diameter, to a quarter of an inch: their goodness consists in the bristles lying close and even at the ends, and being well bound to the frame.

Pencils are made of finer hair, as of Colaber tayls, &c. They are of several sorts, as of Swan, Goose, and Ducks quill fitht and pointed; their goodness consists in their being well bound, and that the hair lyes close, and that the pointed ones draw very sharp,

sharp, being wetted with your tongue, and drawn through your lips.

When you have done using of your Pencils or Brushes, you must wash the colour clean out with Sope and warm water; else the drying of the colour will so mat them, that they will never be fit for use afterwards: however, take notice you need not wash them every time you have done using them, but only when it will be a considerable time before you use them again; otherwise putting them into a pan of water, or letting them remain covered with colour or Oyl, will preserve them sufficiently when you use them often together.

5. You must have an Easel for the painting of Dials, easie to be made by your self or by a Joyner; it must be almost of the fashion of a Ladder about 7 foot high, having the uppermost round moveable with a stay in

it on the back-side of the Easel to stay it in what posture you please; the sides of it must be boarded full of holes at equal and opposite distances, wherein two pins are to be put on which your Dial board is to be set, and may be let lower or set higher at pleasure according as occasion shall require.

6. You must have *Black-Lead Pencils*, which you may buy at the Colour-Shops, or at the Stationers; good Pencils have of late been very scarce in *London*, till just upon the writing hereof there came Advertisements abroad of good ones to be sold at the *Prince's Arms* over against the King on Horse-back in the *Stocks-Market*. Which Pencils I have since tryed, and find excellent good; they are marked thus, R. ♡ F. so that you may easily know them: however, the best way to be sure is to try them on Paper; if they shed their Colour

Colour freely, and draw a black line oft-times together, they are good; else not. The Use of these Pencils are to draw the draught of your Dial on paper, and afterwards to draw it on the Plain it self, as hereafter is taught.

7. You must have Guilding Cushion to cut your leaf-Gold upon when you guild; the bottom is a Board about 6 inches broad, and about 12 inches long; one which is fastened to the Cover, which should be a piece of fine tanned Calves-Leather, the flesh side outward: This must be stuffed extraordinary hard, and as flat on the top as may be; for want of this, the leathern bottom of an ordinary Cushion will serve at a pinch, if you have not much to do.

8. You must have a Knife of *Cane* to cut your Gold on the Cushion; you must form or shape it with a ve-

ry sharp edged Knife, that the edge of your Cane may be the sharper and clearer. If you want a Cane Knife, and know not well how to make it, an ordinary pocket Knife will do the business; provided its edge be very sharp, and free from notches. You must wipe it very dry on your sleeve or some dry Cloath; for if the edge be never so little moist, the leaf-gold will stick to it, and spoyle all.

9. You must have a tuft of Cotton, or the hinder foot of a Hare or Coney to press down your gold after it's laid on the size, to make it take well and lye smooth.

10. You ought to have several pieces of wood about 3 inches long, some one inch broad, some half an inch broad, and some not above a quarter; These must have fine pieces of Cloath glewed on the bottom, with

with a small button or handle on the top to hold it by, this is to take your leaf-gold from the Cushion when it is cut in shape, and lay it on such figures, letters or mouldings of a Sun-Dial as you intend to guild (as hereafter is taught) if your work be hollow or protuberant that you are to guild, then the gold is commonly taken up on a bunch of Cotton, and laid on, pressing it down with the same.

11. You must have Brass Compasses, which will be useful to you on all occasions; indeed you cannot be well without them: The best places to buy them at, are the Mathematical Instrument-makers.

12. You must have Rulers of several lengths to draw your lines with; these must be footed upon one side with little wier pegs to stand from the
the

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the wood about a quarter of an inch; this is to keep your Ruler up from the board, that when you lay it across lines newly drawn, it may not blot them.

13. Fine neat squares are also necessary, they will be useful at every turn to draw perpendicular lines, or what else requires to be true and square.

14. You must have Crucibles or Melting-pots to burn such Colours in that require it: The best places to buy them at, are the Iron-mongers in *Foster-Lane*.

15. You must have also large Earthen Vessels to wash such Colours in that require washing to be fit for use.

16. You must have also Cane-pliers

ers to take your Leaf-gold out of the Book, and lay it on the guilding Cushion to be cut.

CHAP. II.

A Catalogue of several Colours used in the Art of Painting; their Nature and Use.

White-Lead and Cerus, these two Colours are much of a nature, Cerus being only *White-Lead* more refined; which advanceth its price, and renders it something more esteemed among Picture-Drawers; but the White-Lead is every way as useful: This Colour is naturally apt to be ground very fine, and is the onely White colour used in *Painting* with Oyl: With this Colour the Playns of Dials are laid for the last Colour

Colour to draw thereon the Hour Lines, that they may be the more visible. With this Colour Posts, Payls, Palisadoes, Gates, Doors, Windows, divers Wainscottings, and other Carpentary and Joynary work are often coloured both for beauty and preservation. It resists the weather well, but within doors it's apt to tawnish and grow rusty. This Colour dries of it self indifferently well, especially if it be wrought pretty stiff; however, to make it dry speedily, some put Oyl of Turpentine to it, in the tempering, which makes it dry much more speedily; but then without doors it will not resist the weather so well: Therefore the best way to make it dry speedily, and yet last long, is to put drying Oyl to it, which is made by steeping Red-Lead in Linseed Oyl for about a fortnight, stirring it every day once or twice, and afterwards let it settle clear before you use it.

Lampe.

i. **Lampe-Black**, Is a Colour that of it self is very fine, and may be tempered with Linseed Oyl, and used without grinding, after it hath soaked two or three daies in the Oyl; but when it is thus laid on, it will be a long time a drying, by reason of a certain greasiness that is inherent to it; to remedy which, it must be burnt as hereafter is taught, which consumes the fatty substance, and then it dries well. But *note*, That after it's burnt, it must be ground on a stone; otherwise it will not work well by reason of its being hardned or crusted in the fire. This Colour is used in the Margins of some Dials that have their Figures gilt; A little of this Colour and much white, make the Ash Colour; and according to the quantity of either more or less, it gives several delightful varieties.

Willow

Willow Charcoal and Sea-coal; These two are a good Black for ordinary uses, only they are something coarse, and require good labour in the grinding to make them fine; they dry well, especially the *Charcoal*.

Spanish Brown. This Colour is a certain Earth brought out of *Spain*; the best is that which is of a deep bright colour, and free from stones; indeed I think there is little of it free from grittiness more or less: This Colour will grind well, notwithstanding its grittiness, if you take pains with it. This is the only Colour used in priming of all manner of Timber-work, being fittest for that purpose for divers reasons: As first, for its Cheapness, it being but of small price. Secondly, it dries kindly for that purpose, not so soon but that it gives the Oyl sufficient time to pierce into wood; nor is it so long as to
make

make the time over-tedious. Thirdly, it kindly receives all other Colours that are laid on it. Some are of such a nature, that when they are dry no other will take on them but with great difficulty. For Example, *White-Lead* when it's throughly dry is so greasie, that if you would either draw Lines on it, or lay other Colours upon it, they will run together just as Ink will when you write on greasie paper. This Colour of it self is a perfect Horse-flesh colour; it's the natural shadow for Vermillion, and being mixt with White; gives several varieties, according as the quantity of each is predominant.

Red-Lead, Is a Sandy colour, not to be ground very fine on a stone: The onely way to make it fine is by washing (which shall be shewed afterwards): This Colour is an exceeding great dryer and binder, for which purpose it's many times mixed with
other

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other Colours (such as will bear it) to make them dry speedily: 'Tis a Colour that resists the weather as well as any colour whatsoever, if it have the same advantage in working. It's of it self an Orange colour, and is the onely Colour used in making of drying and fat Oyls.

Vermillion. This is a very rich Colour, and of a good body; and if pains and time be bestowed, it will be ground as fine as is possible for a Colour to be ground: which it must be, or else it works as bad as any Colour whatsoever; but if it be ground fine even as Oyl it self, no Colour works better. This Colour is used to draw the Hour Lines on Sun-Dials, and for divers other not common uses: it dries well if you work it stiff. The best way to buy it is in the stone; for otherwise it may be sophisticated & spoyled with Red-Lead if bought in the powder.

This

This Colour is a perfect Scarlet, mixed with White it gives Scarlet Carnation in divers varieties, according to the quantity of each Colour mixed. The natural shadow for *Vermillion* it self, is *Spanish Brown*.

Lake, Is also a rich Colour, and may be ground very fine; it's often used in Ornaments of Dials, and a Margin of it sets off well with gold figures, especially if a little white be added to it. It's excellent in divers kinds of Flowrages. *Lake* and *Bice* make a Purple of divers varieties according to the Blew that is mixed with it. *Lake* of it self is an excellent Crimson colour. *Lake* and White make an excellent Crimson Carnation in divers varieties according to the quantity that is mixed of each. *Lake* and *White*, and a little *Red Lead* make a Flesh colour.

C

Smalt.

Smalt, Is a lovely Blew at a distance, if strewed on; if you will work it in Oyl, it must be made fine with washing: The truth is, when it's at the finest, it works but badly in Oyl, by reason of its harshness; It must also have *White-Lead* added to it if wrought in Oyl, or else it's too dark, and shews not its self; and when all is done, time is apt to turn it Black: Therefore the best way is to strew it (as shall be shewed hereafter) and then there is not a more glorious Blew to be made. This is an Excellent Colour for the Margin of a Dial, if the Figures are gilt, and for several other purposes, as it may by an ingenious spirit be made use of: If you buy it to work in Oyl, the finest is best, which they call *Oyl Smalt*; but if it be for strewing, the coarsest you can get is the best, both for Colour and Continuance.

Blew

Blew Bice, Is a Colour fine enough for almost any use ; it is but a pale colour, and in Dial-Painting is used for a Margin ground to guild figures in small playns or stacks of Dials that are near the eye : This Colour works well, though it be a little sandy ; *Bice* and *Pink* make a Green ; *Bice* and *Lake* make a Purple ; *Bice* and *White* make a light Blew, of each several varieties according to the quantity of each.

Blew Verditer, Is a Colour something sandy ; it's subject to change and turn greenish, and makes a good Green, mixed with Yellows, this Colour may serve in Dial-Painting, where *Bice* and *Smalt* are wanting ; but not so good as either of them mixt with Whites and Yellows, or both, giveth variety of Colours for divers uses.

Indico, Is a very dark Blew, and seldom used without a mixture of White, unless to shadow other Colours; it grinds fine, and works well, and is much used in vulgar Painting for the last Colours of Windowes, Doors, Pales, Posts, Rails, Pallisadoes, or any other Timber-work. It resists the Weather well, onely it's something dear, and yet not very chargeable for work, by reason much White must be mixed with it, which makes a little of it go a great way: Vulgar Painters instead thereof use Blew Balls, which they buy at the Colour-Shops which nearly imitates it, but is not so good a Colour neither for Beauty nor Lasting. *Indico* and White make a Lead Colour; 'tis a pleasant colour to Marble *White* withal, or to shadow it.

Amber, Is a colour that will be
ground

ground very fine, but must have labour and time bestowed on it: it's very apt to furr the *Mulier*, and difficult to be drawn under it, without sleight of hand in the grinding this Colour; dryes and binds exceedingly, and therefore resists Weather well: It's much used in Painting, for the many pleasant Varieties it giveth. This Colour of it self is a perfect Hair colour, and being mixed with White, giveth variety of pleasant colours. This colour burnt in a Crusipple is the natural shadow for Gold; It likewise shadows divers other colours, and in great varieties.

Uerdigrease, Is a good Green, something inclining to a Blew; therefore for divers uses it's Willowish colour must be corrected with Yellows: This colour is commonly very foul, and requires time

and pains to pick and cleanse it: It requires also labour to grind it fine. This colour dries speedily, and is a Green that is used on most occasions that require that colour. It is of it self a perfect Willow green; and being mixed with Pink Yellow, it makes a pure lively Grass-green: and these being mixed with White, gives several varieties of Light Greens, according to the quantity of each.

Yellow Oaker, Is of two sorts; the one gotten in *England*, the other brought from beyond the Seas: the one is a light Yellow, much like the colour of Wheat straw; the other is somewhat of a deeper colour. This Colour may with labour be ground very fine, but something troublesome by reason of its Clamminess: This colour is used to make Gold size, and is also much used in vulgar Painting.

Pink

Pink Yellow, Is a colour something inclining to a Green; 'tis a good Yellow for some uses, and grinds well. It's chiefly used to mix with other Colours to make Green.

Besides these Colours, a Dial-Painter must furnish himself with Leaf-Gold for Gilding, Linseed Oyl to temper his Colours with, and Oyl of Turpentine to make his Colours dry the more speedily, by mixing a little of it among his Colours.

CHAP. III.

How to order such Colours as require to be burnt in the fire, to make them the more fit for some uses.

Colours that commonly use to be burnt, are *Lamp-Black, Umber, Yellow Oaker, and Spanish Brown.* *Lamp-Black* must alwayes be burnt, otherwise it will never dry kindly. *Umber* works and dries well enough without burning for many uses: But when you would colour either Hair, Horse, Dogg, or the Bodies of some Trees, then it must be burnt, which makes it of a deeper and brighter colour; So likewise for some particular uses the others are burnt, else not: The manner

ner thus, Take a Crusippie or Melting-Pot of bigness sufficient to hold the quantity of Colour you desire to burn, set it in the midst of a Charcoal or other clear fire, and let it continue therein till it be all like a coal; then take it out, and let it cool of it self; then grind it and make it fit for use.

CHAP.

CHAP. IV.

*How to wash such Colours as by their
grittiness are not otherwise to be made
fine enough for certain Uses.*

SOME Colours are of such a gritty
sandy nature, that it's impossi-
ble to grind them so fine as some
Curious Works do require; there-
fore to get forth the flower and fine-
ness of the colour, you must do thus;
Take what quantity of Colour you
please to wash, and put it into a Ves-
sel of fair Water, and stirr it about
till the water be all coloured there-
with; then if any filth swim on the
top of the water, scum it clean off,
and when you think the grossest of
the

the colour is settled to the bottom, then pour off that water into a second Earthen Vessel that is large enough to contain the first Vessel full of water four or five times; then pour more water into the first Vessel, and stir the colour that remains till the water be thick; and after it is a little settled, pour that water also into the second vessel, and fill the first vessel again with water, stirring it as before: do thus so often till you find all the finest of the colour drawn forth, and that none but coarse gritty stuff remains in the bottom; then let this water in the second Vessel stand to settle till it be perfectly clear, and that all the colour be sunk to the bottom; which when you perceive, then pour the water clear from it, and reserve the colour in the bottom for use, which must be perfectly dried before you mix it with oyl to work.

The

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The Colours thus ordered, are *Red-Lead*, *Blew* and *Green Bice*, *Verditer* *Blew* and *Green*, *Smalt*, and many times *Spanish Brown*, when you would cleanse it well for some fine work, as also yellow Oaker, when you intend to make Gold size of it.

Take Notice also, That unless you intend to bestow some cost on a piece, you need not be at the trouble to wash your Colours, but use them for coarse ordinary work as you buy them at the Shops.

CHAP. V.

How to grind Colours with Oyl.

WHen you come to grind Colours, let your grinding-stone be placed about the height of your middle; let it stand firm and fast so that it soggie not up and down; then take a small quantity of the Colour you intend to grind (two spoonfuls is enough) for the less you grind at a time, the easier and finer will your colour be ground: lay this two spoonfuls of Colour on the middest of your stone, and put a little of your Linseed Oyl to it, (but be sure you put not too much at first) then

then with your *Mulier* mix it together a little, and turn your *Mulier* three or four times about, and if you find there be not Oyl enough, put a little more to it; till it come to the consistence of an Oyntment; for then it grinds much better and sooner then when it's so thin as to run about the stone: You must oftentimes in the grinding bring your Colour together with your piece of Lanthorn horn, and with the same keep it together in the middle of your stone; when you find you have ground it fine enough (by the continual motion of your *Mulier* about the stone, holding it down as hard as your strength will permit, which you must also move with such a sleight, as to gather the Colour under it) and that no knots nor grittiness remains; then with your Horn cleanse it off the stone into a Gally-Pot, Pan, or what ever
else

else you design to put it into: and then lay more colour on your stone, and proceed to grinding as before: do so thus often till you have ground as much of this same Colour as shall serve your occasions; and if you grind other Colours after it, let the stone be well cleansed from the first colour with a cloath and fine dry Ashes.

CHAP.

CHAP. VI.

*How to order Colours for working after
they are ground.*

WHen you have ground your Colours (if you observe my Directions in grinding) they will be too thick for use without the addition of more Oyl; therefore when you have ground those Colours you desire, and intend to use them either simply by themselves, or compounded with others, according as your fancy or occasions require, you must then add more Oyl unto them, till they be so thin as not to let the ground on which they are laid be seen through them; for

for if it be so thin as to let the ground be seen through them, or to run about when it be laid on, it is not good, and will require to be coloured the oftner before your work be perfect and substantial ; whereas if your Colour be as stiff as it can well be wrought, your work will be done with more speed ; once doing being more substantial then three times doing with thin Colour.

Here by the way take notice of the fraud and deceit of Common Painters, who commonly agree to do work by the Yard at a certain price, and the work to be coloured three times over, which they commonly paint with such thin colour, (to avoid the labour of grinding, a little Colour serving a great deal of Oyl, and besides it works with less pains, and takes up less stuff) that all three times doing over is not so substantial

stantial as one time would be, if the Colour had a thick and substantial body: and I'll maintain, that three times colouring with substantial and well bodied Colour, shall last ten times as long as that which is wrought thus sleightly by common Painters.

In mixing Oyl with your Colours, take this further *Note*, That if the colour to be mixt be your priming Colour, (that is the first colour you lay on) it ought to be made very thin, that it may have Oyl enough to pierce into the Wood, which is much for its preservation; but after your first colour is laid, let your next be thicker as before is taught.

But if your Colour to be mixt be for the drawing of the Hour Lines, or making the Figures in a Sun-Dial, then let it be tempered as stiff

as

as is possible to work it, that it may not presently decay, but may be capable by the quantity laid on, to last as long as any Colour on the Dial; to which purpose its being wrought in fat Oyl will much conduce to its lasting: How this fat Oyl is made, see *Chap. 7.* where you have the manner of it taught at large.

CHAP. VII.

*How to make Gold size to lay Gold on
when you guild.*

Gold size is made of fat Oyl, and Yellow Oaker; the Oyl is no other than Linseed Oyl thus ordered; Take what quantity of Linseed Oyl you judge will serve your turn, put it in a Brazen or other Vessel that will endure the fire; when it is in the Vessel, put to it a certain quantity of Red-Lead; the more you put in, the better will your Oyl be (provided you put not in so much as to hinder its boyling) for this Red-Lead adds a drying quality to the Oyl, which otherwise being thus ordered,

dered, would not dry in any time: when the Oyl and Lead are thus mingled together, let them gently boyl over a fire of coals without flame a pretty while; when it's boyled enough, (which you may know by taking a lirtle of it, and let it cool, and if it roape like thin Treacle, then it is enough) then with a lighted paper set it on fire, (which fireing will burn away much of the greasiness of it) which let burn about a minute or two, or more or less, according as your quantity of Oyl is; and then let it be extinguished (by clapping a Cloath over it) afterwards let it stand to cool and settle; and when all the Lead be sunk to the bottöm, and the Oyl be clear, then pour it off, and reserve it in a Bladder for use.

Your *Yellow Oaker* must also be thus ordered before it be made into

D 3

size;

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size; Take *Yellow Oaker* and grind it on a stone with water till it be very fine, and afterwards lay it on a Chalk stone to dry; this is the common way: but a better, is to wash it as is taught in the Fourth Chapter. For when it is washed, to be sure nothing but the purest of the Colour will be used; and besides, it's done with more ease, and less daubing.

When your Oyl and Oaker are thus prepared, you must grind them together, as you do other Oyl-Colours; but it's something more laborious work, and must be ground very fine, even as Oyl it self: for the finer it is, the greater Lustre will your Gold carry that is laid on it.

Here *Note*, That you must give it such a quantity of your fat Oyl, that it may not be so weak as to run when you have laid it on; nor so
stiff,

stiff, that it may not work well; but of such a competent body, that after it is laid on, it may settle it self smooth and glasse, which is a chief property of good size.

D 4

CHAP.

CHAP. VIII.

What Colours set off best one with another.

Yellows set off best with *Blacks*,
Blews and *Reds*.

They set off indifferently well with
Greens, *Purples*, and *Whites*.

Blews set off best with *Yellows* and
Whites.

They set off indifferently with *Blacks*
and *Reds*.

But they set not off with *Greens*,
Purples, and *Browns*.

Greens set off best with *Whites* and
Yellows.

They set not off with *Blacks*, *Blews*, or
Reds.

Reds set off best with *Whites*, and
Yellows.

They set off indifferently with *Blews*
and *Blacks*.

Blacks and *Whites* set off well with
all Colours, because they differ so
much from all.

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CHAP. IX.

What Colours are sufficient for Painting Sun-Dials.

IF you are to Paint a plain Sun-Dial, these four Colours serve, viz. *Spanish Brown*, *White Lead*, *Vermillion*, and *Lamp-Black*: The *Spanish Brown* is for the priming Colour, the *White Lead* is for the last colour of the plain; the *Vermillion* is for drawing the Lines, and the *Lamp-Black* is for drawing the Figures.

• But if your Dial be more rich, you must have (besides the four fore-mentioned Colours) Gold size to make the Figures to lay Gold on, and *Smalt*
or

or *Blew Bice* for the Margin and inner Table; and if you intend to bestow Curiosity, then you may use such other Colours as your fancy shall direct you may be most suitable to your design, for which purpose your care must be to observe the Ornament and Fashion of whatsoever good Dial you meet with, and to register your Observations: This will be a great help to your fancy on all occasions.

CHAP. X.

*Some Instructions for making of Plains
and Boards to draw Dials on.*

Dial Playns are of two sorts; first, such as are of the Wall of a Building it self: or secondly, such as are drawn on Tables.

The first sort if they are made on Brick-work, is done with Lime and Hair plaistered on the Wall, of what bigness the Owner pleaseth; This is the Common way.

But a better and more durable way, is to temper Lime and Sand
with

with Linseed Oyl; 'tis not very chargeable, but exceeding profitable: for this substance will harden to the hardness of a stone, and not decay in many Ages.

If you cannot have Oyl enough to temper a quantity of Plaister sufficient for your Playn, then temper your Lime and Sand with scummed Milk; this you will find to last six times as long as your Common plaister.

Now for Tables of Wood, they being the most Common, I shall give such Directions for the making of them, as I have alwayes found most profitable and fit for this purpose.

The Woods that I find best for this use are the clearest Oak, and the reddest Firr, provided it be not
Tur-

Turpentiney; between these two Woods I find little difference as to their alteration by the weather, both being subject to split in case they are bound, and have not free liberty to shrink with dry weather, and swell with wet; but as to their lasting, I judge Oak to be the better; and how long Firr will last thus secured and defended with Oyl Colours, I have not yet experienced; but we may judge that good red Firr that is very Roseny, will last the age of any man whatsoever, if it be secured as things of this nature ought to be.

In working any of these woods, I advise, that first your Boards be cut to such a length as you intend your Dial Board shall be of, and so many of them as may make up the breadth designed; then let them be Joynted and plained on both sides, and afterwards

wards set to dry (for 'tis observed,
That though Boards have layn in an
house never so long, and are never
so dry, yet when they are thus shot
and playned, they will shrink after-
wards beyond belief, if kept dry):
when you think they are dry enough
and will shrink no more, let them
be again shot with good Joynts, and
every Joynt in the glewing doubled
together with Pins, as Coppers do
the bottoms of their Tubs; after it
is thus glewed, and the Joynts be
sufficiently dry, then let the face of
the Board be very well playned and
tryed every way, that it may be both
smooth and true, and the edges shot
true, and all of a thickness, as pa-
nels of Wainscot are commonly
wrought, the edges must be thus
true and even, that it may fit into
the rabet of a moulding put round
it; Just as a panel of Wainscot doth
in its frame: This will give liberty
to

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to the Board to shrink and swell without tearing; whereas Mouldings that are nayled round the edge as the common way is, doth so restrain the motion of the wood, that it cannot shrink without tearing: but Boards made this way will last a long time without either parting in the Joynts, or splitting in the wood.

Dials are sometimes drawn on Playns lined with Copper or Lead, that they may be free from splitting or tearing; but I prefer a Board (if it be made as above is directed) before them in many respects: As first, it is much Cheaper: Secondly, Lead (and Copper too a little) will swell with the heat of the Sun, and grow in time so hollow, and as it were swelled outwards, that the truth of its shadow will be much injured. Thirdly, the Colours will be apt to
peel

peel from the metal, and the Dial will be that way more defaced than on wooden Playns.

CHAP. XI.

*How to make the best Glew for gleving
the Joynts of Dial-Boards.*

TAKE a quantity of Milk that hath stood so long to Cream that no more will arise from it; scum it very clean, and set it over the fire in a Leaden Pot, and let it boyl a little; and if any Cream arise, take it off, then put in your Glew first divided into small pieces, and it will soon melt; and when you have boyled it to a good body, that it be neither too thick nor too thin (for in the right observance of this lyes much
E of

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of the Art) then use it as you do other Grew: This binds beyond belief, and will not be subject to resolve with any Competent moisture of the weather.

'Tis certain, that when any sort of Grew is burnt to the sides of the pot, the whole is spoiled of its former strength; to prevent this, let your Grew be alwaies melted in *Balneo Maria*, which is thus; Take a large Skillet, or a little Kettle full of water, into which put your Grew-pot with a wispe of Hay or Straw under it, to keep it from the bottom of the Vessel; and as the water in the Vessel heats, so will your Grew melt: And thus you may do at the first making of your Grew, by which means you may boyl it to what body you please, without danger of burning to the sides of the pot.

CHAP.

CHAP. XII.

A Catalogue of such Books as are necessary for him that would be a Compleat Dialist.

DR. Record's *Castle of Knowledge*.

This Book (though something scarce) is an Excellent Book for those that would attain the Knowledge of the Sphere, or motion of the Heavens; which every one that would be a Compleat Dialist ought perfectly to understand.

Sirrup's Compleat Dialist. In this Book is contained a Brief Explanation of the Sphere; as likewise three several wayes to draw Dials, two of them Geometrically, and the third Instrumentally; All of

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them

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them as Expeditious and True as most. To this Book is added an *Appendix* by Mr. *Leybourne*, shewing the best wayes for furnishing Dials with such Lines as shew the Suns place in the 12 Signs, his declination, right ascension, length of the Day and Night, the rising and setting of the Sun, his Azimuth and Circles of altitude, with the *Jewish*, *Babylonish*, and *Italian* hours.

Collins Sector on a Quadrant. In this Book, among other things, are Excellent Scales and Instruments for Dialling. To which is added an *Appendix* by *John Lyon*, shewing the way of drawing all manner of Dials on the Seelings, Floors, and Walls of Rooms, to receive the reflection of a small glass.

Collins Dialling. This Book among several good Geometrical ways for drawing

drawing Dials, shews also wayes to draw Dials from a Gnomon stuck into a Wall at random, without knowing the declination; a good Book throughout.

Leybourne's Art of Dialling. A very Ingenious Piece, where you will find (among many other good Conceits) a very Easie, Exact, and Speedy way for drawing fair upright Decliners; and also an Instrument the most Compendious of all others, especially in drawing small Dials.

Leybourn's Introduction to Astronomie; Sold by *Robert Mordant* at the *Atlas* in *Cornhill*. In this Book is shewed how to draw all manner of Dials by the Globe; And among the rest, he shews a way to draw an East or West Dial Geometrically, the best of any extant.

The Use of Sutton's large Quadrant,
Sold at the *Atlas* in *Cornhill*; which
together with the Instrument is ve-
ry useful for a Dialist.

Phillips's Mathematical Manual;
Wherein are the Tables of Signs and
Tangents for Calculating the hour
distances the Arithmetical way.

*The Works of Mr. Edmund Gun-
ter : or, The Use of his Sector.* An
Excellent Piece.

Foster's Azimuth Dialling. An In-
genious Work.

• *Oughtred's Circles of Proportion:*
In which (among many other Inge-
nious Conceits) you have the way
and manner of drawing the double
Horizontal Dial.

Blagrave's Dialling : A good Piece,
wherein

wherein you have several Choyce Conceits and Explanations of the nature of Dials, with the way of drawing the hour Lines belonging to, or shewing the hour in any Countrey whatsoever.

These are the Books of greatest Note that are yet extant. There is one more yet expected from Mr. *Leybourn*, which will be the *Whole Body of Dialling*, after several most New and Easie wayes, which without doubt will be an Excellent Piece.

CHAP. XIII.

The Practice of Painting Sun-Dials.

WHen according to the Rules given in the Books aforementioned, you have drawn on Paper the draught of your Dial; and that your Board be ready, and your Colours prepared according to the Directions before given, you must in the Painting of your Dial proceed thus; Take *Spanish Brown* that is well ground and mixed somewhat thin, and with a large Bristle Brush dipt therein colour your Board or Playn all over on every side, so that you leave no part uncoloured; this is called the Priming of your Dial: When this first Colour is dry, do it over again with more of the
same

same Colour tempered somewhat thicker; and when this is also dry, you may if you please do it over again with the same Colour, your Work will be the substantialler, and last longer.

When this last time of Colouring with your *Red Lead* be dry, then with *White Lead* colour the face of your Playn over, and when it is dry work it over again three or four times more successively after each drying, so shall the face of your Playn be sufficiently defended against the many years fury and violence of weather.

When the last Colouring of your White be dry, you must draw on your Playn (with a *Black-Lead Pencil*) a Horizontal Line so far distance from the upmost edge of your Dial, as your discretion shall think fit, or
your

your Experience finds to be most becoming your Playn; then set out the Margin of your Dial with boundary Lines for the hour, half hour, and quarter divisions of your Dial (as in most Dials you see is done): when you have thus set out the Margin and Boundary Lines of your Dial, then take your Paper draught fairly drawn, and place the Horizontal Line which you before drew on your Playn; in doing of which observe to place the Center according as the situation of your Playn for Convenience sake requires: thus; If your Dial be a full South Dial, then let the Center be exactly in the middle of your Playn: but if your Dial decline from the South either East or West, then place not the Center of your Draught in the Center of your Playn, but nearer to one side or other of it, according as it declines, having also respect to
the

the quantity of its declination.

For Example: If your Dial decline Eastwards, then let the Center of your Draught be plac't between the Center and the Eastern side of your Playn, the quantity thereof must be according as your Dial declines; if it decline but a little, then place the Center of your Draught but a little from the Center of your Playn; and if it declines much, place the Center of your Draught the more out of the Center of your Playn: The reason of my advising this, is, that by so doing you may gain a greater distance for those hour-Lines, which in declining Playns fall nearer together on one side then they are on the other; for which reason I alwaies use it in all declining Playns, except they decline far, as between 80 and 90 degrees; for then we commonly draw them

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them without Centers, to gain the more distance for the hour Lines.

When your Paper Draught is thus Artificially placed on the Playn, and fastened with pins or small tacks; then let the draught thereof be transferred to the Playn, by laying a Ruler over every hour, half hour, and quarter division: and where your Ruler shall cut or intersect the boundary lines of your Margin, there make marks by drawing Lines with a Black-Lead Pencil, of such a length as each division requires (or is designed by your boundary lines) observing alwaies to draw the hour, and half hour lines quite through your Margin, that they may be guides for the right placing the Figures, and for a small spot that is usually placed in the Margin, right against the half hour.

When

When your Dial Draught is thus transferred to the Playn it self, you must not forget to draw the substill Line according as it lyeth in your Draught, to be your guide for the right placing your Still or Cock ; for you must in every particular be very exact, or else your Dial cannot be good.

When you have taken every thing that is required from your draught, and have transferred it to the Playn, then take your draught off, and with *Vermillion* very well ground and prepared, as before is taught, let the boundary Lines of your Dial, as also the hour, half hour, and quarter divisions be drawn therewith ; let your Colour be as thick and stiff as you can possible work it, so as to draw a clear and smooth line.

When your *Vermillion* Lines are drawn,

drawn, then with *Lamp-Black* let the Figures be drawn, a spot in the middle of the Margin right against the half hour line ; and if you please in the Margin at the top of your Playn you may put the date of the Year, your Name, or some divine sentence, as is usual in things of this nature : then fit in your Cock so as to make right Angles with the Playn, so shall your Dial be drawn and finished in all respects as a plain Dial ought to be.

CHAP.

CHAP. XIV.

*How to guild the Figures of Sun-Dials
with Gold.*

IF you intend to bestow more Cost on a Dial then what is expressed in the last Chapter, by gilding the Figures or other Ornaments, you must proceed thus; Whatsoever you would guild must first be drawn with Gold size (of the making of which, see *Chap. 7.*) according to the true proportion of what you would have guilt, whether figure, letter, or what ever else it be; when you have thus drawn the true proportion of what you would have guilt, let it remain till it be sufficiently dry to guild upon, which you shall know by touching it with the end of your finger;

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finger ; for if your finger stick a little to it, and yet the Colour come not off, then is it dry enough : but if the Colour come off on your finger, then is it not dry enough, and must be let alone longer ; for if you should then lay your Gold on, it would so drown it, that it would be worth nothing : but if your size should be so dry as not to hold your finger as it were to it, then is it too dry, and the Gold will not take ; for which there is no remedy but new sizing ; therefore you must watch the true time that it be not too wet or too dry ; both extreams being not at all convenient.

When your size is ready for gilding, take your Book of Leaf Gold, and opening a leaf of it, take it out with your Cane-pliers, and lay it on your gilding Cushion, and if it lye not smooth, blow on it with your breath
which

which will lay it flat and plain, then with a Knife of Cane, or for want of it, an ordinary pocket Knife that hath a smooth and sharp edge; with this (being wiped very dry on your sleeve that the Gold stick not to it) let your leaf-gold be cut into such pieces or forms as your Judgment shall think most suitable to your work.

When you have thus cut your Gold into convenient forms, then take your tool that was before described in *num. 10. of Chap. 1.* and draw the Cloath side of it across your tongue, or breath upon it to make it dampish that the gold may stick to it; with this tool take your Gold up (by clapping it down on the several pieces you had before cut into forms) and transfer it to your size, upon which clap it down according to discretion, & your gold will leave your tool, and cleave to your size; which

F you

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you must afterwards press down smooth with a bunch of Cotton, or a Hares foot : and thus you must do piece by piece till you have covered all your size with gold ; and after it is fully dryed, then with your Hares foot brush off all the loose Gold, so will your gilding remain fair and beautiful.

Note, That after your gilding is thus perfectly laid on, you may if you please diaper or flourish on it with thin *Umber* whatsoever shall be suitable to your design ; the form and order of which take from Examples which are abundant, where Painting and Gilding are to be seen.

CHAP.

CHAP. XV.

*How to lay on Smalt, the only Colour
that requires strewing.*

IF you make the Margin of your Dial Blew with strewing *Smalt*, it must be done after the Figures are guilt; thus:

Take *White Lead* stiffly tempered (if with fat Oyl it will be much the better) and therewith colour over your whole Margin, repairing therein the Figures as you come to them; when you have thus done your Margin all over with thick colour, take your *Smalt*, and with a Goose-quill-feather cover all your Margin with it, and with a piece of Cotton dab it down close that it may well take upon the ground laid under it; and

F 2 when

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when you imagine the ground to be thoroughly dry, then wipe off the loose colour with a feather, and blow the remainder of it off with a pair of Bellows, so is your work finished. And thus you have a Method for Colouring any thing else with this Colour besides the Margins of Sundials.

CHAP.

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CHAP. XVI.*The Practice of Vulgar Painting.*

THat which I call *Vulgar Painting*, is only the way and manner of Colouring Wainscot, Doors, Windows, Posts, Rayls, Pales, Gates, and the like; the method of doing which differs not at all from that of Painting Sun-Dials, that is, in the preparation, mixing and laying on of Colours; and one Example I know will be sufficient to direct you in any business of this kind: Suppose you have a pair of Gates or the like to paint, you must proceed thus; first

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prime

prime it with *Spanish Brown* (as you did your Dial-Board) twice or three times, when this is dry take *White Lead* well tempered (as before was taught) or *Umber* and White, or Blew Balls, or *Indico* and White, or any other Colour you intend your work shall be laid in, and with that Colour (whatsoever it be) let your Gate be coloured four or five times over successively after each drying (for the oftner you Colour any thing without doors, the longer will it last; Wainscoting indeed you need not do over above twice with the last Colour, because it's within doors) listing, quartering or panelling it as your fancy shall please; or else letting it go plain, and all of one Colour as you shall best like; so shall your work be finished; and thus may you do for any other: and if you are minded to gild or the like, repair to the 7. and 14. Chapters, where you are sufficiently

ficiently taught in that also: So that you may see that in this Method of Painting Sun-Dials, I have also delivered the whole Art of Vulgar Painting, because they are indeed but one and the same thing.

F 4

CHAP.

CHAP. XVII.

*How to scour, refresh and preserve all
manner of Oyl Paintings.*

THe Oyl Paintings that I here intend, are only such as are kept from the injuries of weather; for such paintings as endure the fury of rain and storms (such as Sun-Dials, Posts, Pales, &c.) are not any waies to be renewed or refreshed, but by being new coloured with the same Colour in which it was at first wrought, because that the body and strength of the Colour is worn out by the continual assaults of wasting time.

But

But as for such Paintings that are sheltered from weather, as all in-door Paintings are, they still keep their Body and Colour, although their beauty may be much impaired by dust, smoak, fly-shits, humid vapors, and the like, which will in time soyl and tawnish them; To remedy which, take these few Rules:

If your Painting be Wainscoting or any other Joynary or Carpentry work that is painted in Oyl, take Wood ashes well sifted, which mix with water somewhat thickly, then take a stubbed bristle brush (like those we call shoe-brushes) and dip it in the moistened ashes, and therewith rub and scour your painting all over in all places alike, and when you find that all the soyl is taken off, then wash it clean with fair water, and let it dry; after which take common

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mon Varnish and therewith varnish your work all over alike, and you will find your painting to be near as fresh as when first laid on.

Note, That if your Varnish be too thick, you must put Oyl of Turpentine to it, which will make it as thin as you please.

But if your Painting be more Curious, whether Figures of Men, Beasts, Landskip, Frutage, Florage, or the like, then take *Smalt*, (a sandy Colour, to be bought at the Colour-Shops) with which and a sponge wet in water, let your Picture be gently scowred, and then cleanly washed off with fair water: after it is well dry, let it be run over with Varnish, and you will find the beauty and lustre of your Picture much recovered.

But

But *Note*, That this scowring ought not to be practised but very seldom (as when your Picture is very much soyled) because often and too frequent operations in this kind must needs wear off a little of the Colours; therefore strive what you can to preserve their first beauty, by keeping them free from smock, and by often striking off the dust with a Fox tail; as likewise preserving them from Flies, by dressing up your Rooms with green boughes, to which the Flies will gather themselves, and so not hurt your Pictures. Sir *Hugh Platt* in the First Part of his *Garden of Eden*, and 17 page, tells us of an *Italian* Fancy for this purpose, by hanging in the roof and sides of the Room small Pompions or Cowcombers stuck full of Birley, which will sprout into green spiers on which the Flies will lodge. *Querie*, Whether
Vessels

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Vessels of Tin made round about full of holes filled with Earth, and every hole planted with a sprig of Orpen, Penyroal, Mints, &c. and watered as need requires, would not be more beautiful and useful for this purpose.

Another Note worth Observation is, That all Pictures (especially those that are wrought with mixtures of *White Lead*) are apt to tawnish and grow rusty, as is seen in all ancient Pieces; To prevent which, in the Moneths of *May* and *June* let your Pictures be exposed to the hot Sun three or four dayes; this will draw off much of the tawnish, and make the Colours more fresh and beautiful: and thus doing from year to year will preserve them wonderfully.

Although in the beginning of this
Chapter

Chapter I mentioned Dials among those things that are not to be refreshed but by new painting; yet here take notice, That I think it not convenient at all to lay new Colouring upon the old ground of a Sun-Dial (that is, to draw the old Lines and Figures over again in the same posture wherein they were drawn before) but rather to take the declination anew, and according thereunto make a new draught of your Dial, and proceed in the painting of it in all respects as if it were a new Dial: For it is observed, That Dials which were made many years ago (which we believe went true when first made) will not give the true hour now, but go very false and unequal, which is caused by some secret motion of the Earth not hitherto taken notice of, which apparently alters the declination of all Playns whatsoever. If any one requires more
satis-

satisfaction herein, let him repair to some old Dial that was made many years ago, and according to the distance of the Substile from the Meridian, let him find out the declination when first made, as any man that is an Artist can easily do; then let him take the declination of the Plain by the Sun, and he shall find these two declinations to differ considerably according to the number of years contained between your observation and the time of the Dials first making; so that a Plain that stood full South 30, 40, or 60 years ago, shall now decline some degrees either to the East or West, according to the nature of the Earths motion.

CHAP. XVIII.

Some Improvements in Painting to resist weather, and preserve Timber or wooden works from rotting.

TAKE the hardest Rosin you can get, clarify it well; to which Rosin add Linseed Oyl so much as you find by experience to be sufficient; let them be well melted and incorporated together on the fire, then take either *Umber*, *Verdigrease*, or *Red Lead* (these being extraordinary drying Colours) first ground fine, which put into the Oyl and Rosin; and when they are well mixed together, you may use them

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them in Colouring Timber as you do with other Colours: it's best alwayes to be used hot, least it be too stiff.

This is a most excellent thing to preserve Timber, it lyeth like the *China* Varnish, and will endure 10 times as long as other Painting (if rightly wrought); this is a most excellent way to preserve the Border Boards in Gardens, and any other thing that we would have last long in wet and moysture; this Colour spread on Cloath with a Trowel, is a most excellent Covering for Tents, Huts, Turrets, Houses of Pleasure, and the like.

And let me add one Experiment more that will much commend the use of this mixture, which is this :

Let

Let those wooden Vessels (whether Hogheads, Barrels, Kilderkins, or any other Vessel whether upright or decumbent) that you design to keep any drinkable Liquors in, be well and intirely painted on the outside therewith; which Vessel so painted shall keep and preserve all manner of Liquors equally to the best Bottles whatsoever, by reason that the sponginess and porusness of the wood is intirely closed and shut up by this tough rosinous varnish, thereby keeping the spirits of the liquor from flying away, and so consequently preserving the whole body thereof in its strength and vigour.

The best way to make the Varnish (or Colour) for this purpose, is to put no more Oyl to the Rosin than what shall just serve to toughen it; nor to

G mix

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mix any Colour with it, but burnt *Umber*, because *Verdigrease* and *Red Lead* may be objected against by reason of their corroding quality: The best way to lay this Colour on, is to heat it hot before you work it, which will make it close the firmer to the wood.

Postscript.

Postscript.

ONe thing I had forgot when I spake of *Pencils* in the First Chapter; that is, whereas I told you that *Pencils* or *Brushes* were to be cleansed from their colour by washing them with Sope and warm water, it is to be understood that this is most convenient in large *Brushes*; but for smaller *Pencils*

Pencils, the better way were
to dip them in clean Sallet
Oyl, and draw them be-
tween your fingers divers
times till they are clean;
and when you come to use
them again, dip them in a
little Linseed Oyl, and
squeeze it out again, and
then use them.

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